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past one. The new-comers that appear from outside are evidently more advanced, the buzz is less, and the artistic scale higher. Almost every day M. Julien appeared and passed from easel to easel criticising here, commenting there, taking crayon elsewhere, and dashing black, dismal lines all over weak or wayward study. Twice a week M. Tony Robert Fleury came, and hearts stood still, hoping a word of praise or dreading one of blame.

Very different was the "atelier des dames" on the Boulevard Clichy where I studied later. The entrance was through a stately courtyard and by a lofty doorway, into large and airy rooms where was space enough to move without making stupendous sensation. Everything was bright and clean, with nothing of unwashed Bohemianism about it save the paint-daubed blouses of the students. Those long pinafores, or blouses, were not worn in the Passage des Panoramas, and it might be noticed that the Boulevard Clichy students—or "Kruggites" as we were called, after our master, were somewhat more daintily dressed than is usual with "color slingers"—hence the prevalence of blouses. The order of study here was the same as in all the other ateliers—casts, flats, and draped model in the forenoon, nude in the afternoon. The surveillance of work, however, is much closer in the Krug atelier than in any other, Monsieur Krug visiting each easel every two hours, and being always at hand in his own private studio above, ready to answer any call for advice or aid. Almost every day also leading masters visited the easels, sometimes Pierre Cot, sometimes Puvis de Chavannes, sometimes in those days M. Muller, whose "Roll Call of the Condemned" everybody knows at the Luxembourg. Drawing, bold and yet searching, is the strong point of the Krug studio. "Toujours le dessin, toujours le dessin," is M. Krug's precept, and he sets his face like adamant against undisciplined ambitions which would run before they can walk and paint before they can draw. The consequence is that some of the very best draughtswomen and designers among our younger women artists sing hallelujahs to the strong will, sound judgment, and fidelity to the real interests of students, whether they knew it or not, which in that Boulevard Clichy atelier insisted upon "encore le dessin, plus de dessin, toujours le dessin."

M. B. W.

FOR generations the so-called Guido portrait of Beatrice Cenci has been written about, poetized about, sentimentalized, rhapsodized, and wept over, as a work of almost divine genius, one wholly divine in its power to ensphere matchless suffering with matchless sympathy and tenderness. But now the iconoclast has

touched that flat, tallowy damsel, with red eyes and a chamber towel on her head, and behold, this idol of our generation and of the chromo manufacturers has tottered to its fall, and fallen. None so poor a critic of art now as to do the poor girl honor, or to see a hint even of Guido's second-rate genius in the poorly modelled face before which coming generations will doubtless wag the head and shoot, out the lip of contempt both for it and for us.

#### LANDSCAPE PAINTING IN OIL.

##### I.

BEGIN by outlining upon the canvas either in red chalk or light red, with care and precision, the com-

commence, of the character, form and color of the clouds to be introduced; as this part of your picture will bear less botching and altering than any other. The cloud-forms and colors if properly managed will play a very important part in the composition, affording opportunities for the repetition, to a modified extent, of the forms and colors predominant in the landscape.

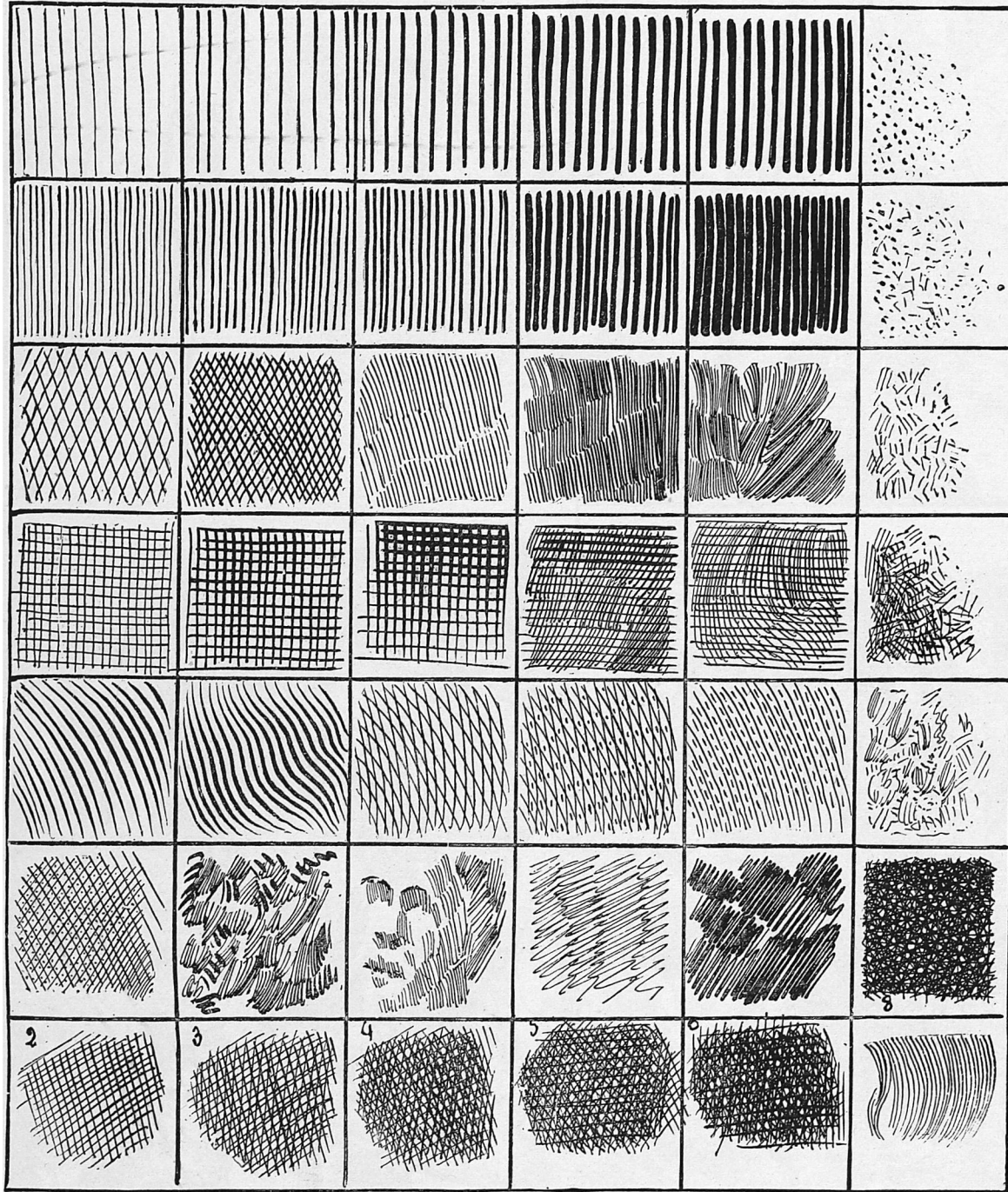
Lay in the sky with a bluish gray tint lighter than its final color, composed of flake white, ivory black, and a little ultramarine, beginning at the top of the picture and making it gradually lighter as it approaches the horizon; then make out the clouds with all their forms broadly indicated—the shaded parts in a gray tint composed of black and white, and the lights nearly white, but slightly darker than they are

intended to be ultimately. Go over the whole with a softener to prevent any roughness remaining, which might be a stumbling-block in the after painting.

Before the sky dries proceed with the distance, using the same tints and very faintly indicating the various forms. If your prospect be extensive, the farthest distance will have no indication of light and shade, but will all be merged in a flat haze, partaking mainly of the color of the sky in consequence of the intervening atmosphere. From this gradually approach the foreground, changing the gray tint for another composed of white, black, and Indian red; which again will be slightly altered with the local color of the objects as you approach nearer and nearer, and by degrees also it will become necessary to indicate the light and shade of the masses upon each plan or division of your picture. In this first painting, however, leave it all broad and indefinite, taking care only that the large masses of light and shade be in their right places. The white, black and Indian red form a good and clear shade tint for all purposes until the foreground is reached, being excellently adapted for a foundation upon

which to glaze the final coloring; but as we approach the spectator, this may gradually be suffered to change into pure umber for the shadows. The lights of foliage, etc., should be massed with a greenish gray tint, and the whole may now be left to dry. It should be noted as a general rule in this and the subsequent paintings, that the lights ought to be put in with a good body, using little medium, and the shades kept thin and transparent. WALTER TOMLINSON.

THERE are in the market just now many of the dangerous imitations of pictures of eminent painters which the French call "pastiches." De Neuville, Berne-Bellecour, and Detaille are especially well imitated; but close comparison with originals by those artists will show the weak spots.



ELEMENTS OF PEN DRAWING. BY CAMILLE PITON.

THE FIGURES SHOW PROGRESSIVE STAGES IN CROSS-HATCHING.

position you are about to paint. Black chalk is not good for this purpose, being apt to work up and dirty very delicate work, as in clouds, etc. Then rub in the forms and general effect of the picture with a little burned umber as previously directed in sketching from nature; using a stiff flat hog's hair tool, driving the color very faintly with a sufficient quantity of medium, megilp or copal varnish—to give it more the character of a wash than anything else. When this is done proceed to paint in broadly the whole of the picture in dead-color; that is, in such nearly neutral tints as will be most suitable for a groundwork upon which to paint the subsequent local colors, and which are best fitted to support them in their full force and brilliancy.

The sky will be your first care. In this have a clear and well-defined plan, making quite sure, before you